ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears: the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Location of original: The National Art Library, Victoria and Albert Museum, London

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GLASGOW ART GALLERY
& MUSEUM, KELVINGROVE
SEVENTH JUNE, MCMXXI

OPENING OF PRINT ROOM

INAUGURAL LOAN EXHIBITION OF PRINTS

(ORGANISED BY THE SCOTTISH PRINT CLUB)

1445 1921

PREFATORY NOTE BY T. C. F. BROTCHIE
Superintendent Art Galleries and Museum

L. 228.
11. III. 1943.

Glasgow and Art

THE opening of a Print Department in our Art Galleries may be regarded as a well-defined step in the march of civic progress towards the æsthetic ideal which all men seek or at least dimly desire, but which, alas! few men find. I venture to assert that Municipal effort has contributed largely in developing a love of matters artistic in Glasgow, and that thereby the broad stream of communal life has been both strengthened and clarified. The fact finds concrete demonstration in the erection of these palatial palaces of art at Kelvingrove, the Green, and elsewhere throughout the city. Thanks to the generous spirit displayed by local collectors and connoisseurs, civic art development has been stimulated and raised to an altitude without compeer within and furth of these islands. I refrain naturally from making any comparisons between national and civic enterprise in the sphere of art. The tree is known by its fruit, and in this case we may agree in believing that the dual artistic arborescence enjoys a tolerably vigorous constitution.

The conception and establishment of a Print Department are the rare and refreshing fruits of an admirable Municipal spirit: the Inaugural Loan Exhibition is the complementary phase, and a phase, moreover, that we may hope will command, as it deserves to command, the support and the appreciation of the citizens. The exhibition makes a wide appeal. It comprises probably the finest collection of etchings, engravings, lithographs and mezzotints ever brought together in one gallery. The achievement of that magnificent objective is due primarily to the generous æsthetic enthusiasm of a trio of well-known West of Scotland Print collectors—Messrs. Christie, Kirkwood, and Thomson, who act as the Glasgow

Committee of the Scottish Print Club. They brought to their task much technical knowledge and a sure and well-established taste, and, equally important, a profound desire to assist the Art Galleries Committee of the Corporation in assuring the future success of the important new Department of Prints. Their efforts met with a splendid response. Members of the Print Club have given freely of their rarest treasures, and the works exhibited form an enduring tribute to the culture of the collectors who constitute the Scottish Print Club. The artist, the connoisseur, and the dealer will appreciate keenly the great art values inherent in the display; the art student will find in it a superb tonic to brace him or her against the infection of a weakly or a morbid art, while the average man of taste and the citizens generally, in studying these masterpieces of the past and the present, may be expected legitimately to assimilate a soupçon of real and delicate discrimination of an artist's qualities, enlarging thereby their artistic vista and having their appreciation of art quickened and sustained.

The exhibition comprises in all 500 prints, 422 loaned by the members of the Scottish Print Club, and 78 from the permanent collection which is in the course of formation by the Glasgow Corporation for the Print Room. There are also four original drawings by Aubrey Beardsley, in which one may study partially the singular technical qualities of an artist who struck an entirely new note in art. The technique is curious, wrought rather than drawn, and suggestive somewhat of a design for a panel of Limoges or Oriental enamel. Beardsley was a genius; to the respectable and orthodox he was and is an "eccentric," but it is instructive, and shall we say comforting, to reflect that the majority of art pioneers—indeed all pioneers—have been regarded with baleful eye. Was not the decoration on the Parthenon so eccentric that Pheidias was put in prison? and Whistler, now termed

"great," was in the dawn derided as "eccentric." Of course, art such as Beardsley's can never be popular among people who care only for the trivial and "pretty." In the drawing "The Houses of Sin," a wonderful cameo of weird and penetrating imagination, we see revealed the mordant humour and fescennine abstraction characteristic of much of his work. Those who know his series of amazing drawings of the "Salome," and "The Rape of the Lock," or the "Lysistrata" of Aristophanes, the latter a feast of Rabelaisian fantasy, know well that in Beardsley our country produced a master mind in the elysian fields of Art. I think I am correct in saying that the present is the first occasion on which examples of Beardsley's work have been exhibited publicly in Glasgow. Forty-three plates by William Strang, R.A., gifted to the Print Room by that distinguished artist, are on exhibition. These plates enable one to realise the wide range of Strang's art. His command of technique demonstrates the great draftsman; his dignified portraits carry one further, and his more intimate and greater self is seen in the figure pieces, perhaps dreams and visions some of them, with a flavouring of the "dour" that may be a racial inheritance. The full tide of appreciation is not yet flowing for Strang, but it will flow, as it must flow for all great artists. Glasgow is deeply indebted to William Strang, not only for his generous gift of prints, but also because of the fact that he was one of the founders of the movement to establish a Print Department at Kelvingrove, assisting thereby in the crusade for the education and enlightenment of the mass of people to whom the supreme conceptions of artists in etching and engraving are unknown.

The clarified civic outlook that has prevailed and *pace* the captious critic, still is a dominating force in the city's civic circle, has been on this occasion supplemented generously by the Scottish Print Club. Their exhibition of prints embraces a wealth of examples of

rare and world-wide fame. All the master engravers are represented from Schongauer, Dürer, Lucas of Leyden, and Rembrandt to Whistler, Cameron, Bone, and Forain. It would be invidious perhaps to select plates for special mention. That is not the province of this Note, and the task can be left with confidence in the hands of the capable and cultured newspaper critics. Suffice it for me to remark that in this loan collection will be found the finest impressions known of almost every master etcher, engraver, and mezzotinter.

It is an indispensable requisite of what is known as "a fine impression" that it betray no sign of wear. The plate must retain the full effulgence of its virginal freshness and beauty, and that factor applies alike to the Rembrandt and Dürer of three centuries ago, and the Cameron and Bone of these years of grace. There are, of course, subsidiary "qualities," such as "brilliancy," "richness," margins and so on. Collectors "take curious pleasure" in margins, Whistler once remarked: and although a margin is minus the faintest shadow of artistic merit, still a Dürer or a Rembrandt which has conserved its margin for three long centuries is bound to be a rarity; and the man on the auctioneer's rostrum preaches emphatically that rarity, like beauty, enjoys a prosperous market value. Thanks to the Scottish Print Club, the rarest as well as the finest of the flock are on these walls from the far-away time of Schongauer to the Forain of to-day, and also examples of the skilled practitioners who produced the noble mezzotints of the eighteenth century after Reynolds, Romney, and Morland, and of the *Liber* plates of the great English master, Turner.

"Others abide our question: thou art free!" So said Arnold of Shakespeare, and as justly can we say it of Rembrandt. In the range of his genius he stands alone. No matter what he handles, from the greatest of all themes, the life of our Saviour, to the delineation

of a prosaic rat-killer, his mastery is inimitable, illumined with a power that has never been surpassed and rarely equalled. As with character, so with landscape. His etched landscapes are indisputably pre-eminent. He probed and discovered the great secret of Nature, and just as Burns, our great poetic master, found in the simple daisy of the fields the key to the door that guards the highest inspiration, so also did Rembrandt, in his interpretation of the sunlit pastures and picturesque hay barns of Holland, give concrete proof that he, too, had seen past the veil, boons denied to that wise old man of the ancients, the Persian poet and cynic, Omar Khayam. Rembrandt's is a titanic figure on the horizon of time.

Alongside of him another personality that looms large on the artistic horizon of the middle ages is the great German Albrecht Dürer, native of Nuremberg, pioneer etcher and master artist. It is conceivable and probable that the practice of taking impressions on paper from etched or bitten plates may go back to the closing years of the fifteenth century, but the first known etching that bears a date is the "Girl Bathing her Feet," by Urs. Graf, the Swiss artist. The only impression known is in Basle, and bears the date 1513. Dürer's wonderful plate, "The Cannon," is dated 1518; the "Man of Sorrows," 1515. Between these years six etchings came from his hand. These were wrought on iron. It may be that the use of this unequal material—as compared with the uniform texture of copper—was due to the lack of knowledge of a proper mordant for copper; alternatively it may have been owing to the artist's appreciation of the "character" conferred upon the etched line by the rougher material. The point is infinitesimal. We know that Dürer's magnificent pictorial inspiration found adequate expression in the pure line of the graven plate and the wood-cut. The richness of the inheritance he bequeathed to humanity is demonstrated efficiently in the Loan

Exhibition, and it is pleasing to be able to state that the city's permanent collection has been enriched by the gift from Mr. John Innes of Glasgow of twenty Dürers, including a complete set—16 plates—of the famous series known as "The Passion upon Copper," distinguished by the title from the series of seven and thirty woodcuts known generally as "The Little Passion." The Glasgow plates are absolutely beautiful: amazing demonstrations of technical skill in the handling of the graver. In conception, draughtsmanship, design and technique they touch perfection's sacred altitudes.

The late William Strang had a profound admiration for Dürer. Strang handled the graver with rare skill. One of the plates which he bequeathed to our permanent collection is a study of a nude woman seated. This engraving possesses an interest apart from the purely artistic. In its production Strang did not use the graver after the usual fashion of "digging" forward; he wrought with a different tool and on another principle by "pulling" the graver towards himself. His friend, Mr. J. Craig Annan, to whom I am indebted for this interesting information, tells me that Strang's idea was to endeavour to discover what he regarded as the great secret of Dürer's amazing skill in the use of the graver. I fear that the quest was unsuccessful. The secret of that artistic El Dorado of the German master still remains, a charm to lure future earnest explorers towards those byways of what is now a lost art, the art of engraving.

Dürer and Rembrandt are the giants of a vanished golden age: glorious fountains, the source of mighty rivers which roll on through the ages. At their clear waters generations of artists have knelt to drink and have arisen refreshed and invigorated. These limpid streams have clarified the world's art atmosphere. The shrewd observer studying carefully the present exhibition will realise more or less accurately the extent of that influence. It has been and is incalculable!

T. C. F. B.

THE CONVENER AND MEMBERS OF THE ART GALLERIES COMMITTEE OF THE CORPORATION AND THE SCOTTISH PRINT CLUB *desire to express their thanks to the following ladies and gentlemen who have lent prints for exhibition or have assisted in other ways.*

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The "William Strang Bequest."
William Walcot, Esq., R.B.A.

GALLERY I LOAN EXHIBITION

Line Engravings

ALBRECHT DÜRER

German School, 1471—1528

The letter B refers to Bartsch's Catalogue of Dürer's Engravings, 1803-21

"Albrecht Dürer can be pronounced almost without qualification as the greatest of all line engravers—a man who had found in this phase of art a means of expression perfectly at one with his genius."

—A. M. Hind

1 The Virgin and Child crowned by Two Angels B 39

2 The Nativity B 2

3 Angel with Holy Handkerchief B 26

4 Adam and Eve B 1

5 The Rape of Amymone B 71

6 The Melancholia B 74

7 St. Jerome in his Cell B 60

8 St. Eustace B 57

9 The Great Fortune B 77
On high crown paper

10 The Knight, Death and the Devil B 98

11 The Small War-Horse B 96
On bull's-head paper

12 The Great War-Horse B 97
On bull's-head paper

13 The Holy Family with the Dragon-fly B 44

14 The Virgin and Child with the Monkey B 42

15 Man with the Bagpipes B 91

16 The Virgin by the City Wall B 40

17 The Coat of Arms with the Skull B 101

18 The Coat of Arms with the Cock B 100

19 Erasmus of Rotterdam B 107

Etchings and Drypoints

REMBRANDT HARMENSZ VAN RIJN

Dutch School, 1606—1669

The letter B refers to Bartsch's Catalogue of Rembrandt's Etchings, 1797

In the wonderful range of his genius Rembrandt still stands alone

20 Christ at Emmaus B 87II
The larger plate

21 Landscape with Sailing Boat B 228
Only known state

22 Landscape with a Ruined Tower B 223III

23 Landscape with a Cottage and Dutch Haybarn B 225
Only known state

24 Jan Asselyn, Crabbetje B 277III

25 Christ Preaching (*La Petite Tombe*) B 67
Only known state

26 Rembrandt's Mother seated at a Table B 343II

27 Descent from the Cross: by Torchlight B 83
Only known state

28 Ephraim Bonus B 278II

29 View of Amsterdam B 210[II]

30 The Three Trees B 212
Only known state

31 Old Man with Square Beard B 313
Only known state

32 Clement de Jonghe B 272[IV]

33 Christ healing the Sick *Baillie reprint*
(" The Hundred Guilder Print ")

34 Christ healing the Sick B 74[II]
(" The Hundred Guilder Print ")

35 Christ healing the Sick *Copy by Worlidge*
(" The Hundred Guilder Print ")

36 Christ presented to the People B 76[V]

37 Jan Lutma B 276[I]

38 Landscape with three Gabled Cottages B 217[III]

39 Young Man meditating B 268[II]

40 Old Haaring B 274[II]

41 A Cottage and White Palings B 232[II]

42 Dr. Faustus B 270[I]

43 The Woman with the Arrow B 202[III]

44 Rembrandt leaning on a Stone Sill B 21[I]

45 Landscape with Canal and Large Boat B 236II

46 Christ disputing with the Doctors B 65I

47 Triumph of Mordecai B 40
Only known state

48 Peter and John at the Gate of the Temple B 94III

49 Three Orientals conversing B 118II

50 Christ at Emmaus B 88
The smaller plate. Only known state

51 Rembrandt with Aigrette (in oval) B 23III

52 Abraham's Sacrifice B 35
Only known state

53 The Entombment B 84
Only known state

54 The Raising of Lazarus B 72I

55 The Pancake Woman B 124II

56 The Angel leaving Tobit's family B 43I

57 Abraham and Isaac B 34I

58 Christ on the Mount of Olives B 75
Only known state

59 The Death of the Virgin B 99II

60 Landscape with a Flock of Sheep B 224II

61 Janus Sylvius B 280II

62 Beggars at the Door of a House B 176I

SIR ANTHONY VAN DYCK

Flemish School, 1599—1641

The letter D refers to E. Dutuit's Catalogue of Van Dyck's Etchings, 1881-1888

Only about eighteen etchings by Van Dyck are known, and most of these plates were afterwards reworked by other engravers.

"Portrait etching had scarcely had an existence before his time, and in his work it suddenly appears at the highest point ever reached in the art."

—A. M. Hind.

63 Jan Breughel D 1[II]

64 Lucas Vorsterman D 13

CLAUDE GELLÉE (LORRAIN)

French School, 1600—1682

The letters RD refer to Robert Dumesnil's Catalogue of Claude's Etchings, 1835-71

"His etchings, though by no means the productions of a hand practised in the art, possess qualities of rare artistic value."

—A. M. Hind.

65 The Flight into Egypt R.D. 1[I]

66 Seaport with a Round Tower R.D. 13[II]

67 Setting out for the Fields R.D. 16[I]

68 The Robbers R.D. 12[III]

WENCESLAUS HOLLAR

Bohemian Artist, 1607—1677

Worked in England, 1639—1646, 1652—1677

The letter P refers to Parthey's Catalogue of Hollar's Etchings, 1853

"In prints of costume, Hollar shows a command of the needle for the expression of variety of surface value which has hardly been surpassed. An artist of modest genius and unrivalled industry who executed over 2,500 plates."

—A. M. Hind.

69 Muffs, Kerchiefs, Gloves P 1951

70 The Four Windmills P 1215
(after Breughel)

71 Antwerp Cathedral P 824

72 Albert Dürer's Father P 1389
(after Dürer)

JACOB VAN RUYSDAEL

Dutch School, 1628—1682

The letter B refers to Bartsch's Catalgue of Ruysdael's Etchings, 1803-21

73 Le Petit Pont B 1[II]

A. VAN DE VELDE

Dutch School, 1635—1672

The letter B refers to Bartsch's Catalogue of Van de Velde's Etchings, 1803-21

74 Two Cows B 13[I]

ADRIAEN VAN OSTADE

Dutch School, 1610—1685

The letter B refers to Bartsch's Catalogue of Ostade's Etchings, 1803-21

Celebrated for his paintings and etchings of Dutch village scenes.

75 The Anglers B 26

76 Child asking for a Doll B 16[II]

77 The Family B 46

78 Quarrel with Drawn Knives B 18[III]

CORNELIS BEGA

Dutch School, 1620—1664

The letter B refers to Bartsch's Catalogue of Bega's Etchings, 1803-21

79 Le Cabaret B 35[I]

80 La Femme portant un Panier B 18[I]

FERDINAND BOL

Dutch School, 1616—1680

Pupil of Rembrandt

The letter B refers to Bartsch's Catalogue of Bol's Etchings, 1803-21

"Bol's etchings are highly esteemed; they are executed in a bold and free manner, and his lights and shadows are very judiciously arranged."

—Bryan.

81 St. Jerome B 3[I]

A. CANALETTO

Italian School, 1697—1768

The letters de V refer to de Vesme's Catalogue of Canaletto's Etchings, 1906

" His etchings are few (thirty-one in all), but show the same command of aerial perspective that marks his painting. The firm and simple manner in which he shades his solid structures, has much of the virtue which made Méryon so great."

—A. M. Hind.

82 Les deux Piliers de V 25 only

83 Mestre de V 3[I]

FRANCISCO GOYA Y LUCIENTES.

Spanish School, 1746—1828

The letter H refers to Hofmann's Catalogue of Goya's Etchings, 1907

84 L'Orateur discourant sur une Branche H 126[II]

85 Manière de voler H 136[I]

ANDREW GEDDES

Scottish School, 1783—1844

The letter L refers to Laing's Catalogue of Geddes' Drypoints

Only about forty plates by Geddes are known

86 The Artist's Mother. L 1[A]
Early state

87 The Artist's Mother L 1[A]
Final state

88 Peckham Rye L 31

SIR DAVID WILKIE

Scottish School, 1785—1841

Only about thirteen Etchings and Drypoints by Sir David Wilkie are known

89 The Pope and Benvenuto Cellini

90 Searching for the Receipt

CHARLES MÉRYON

French School, 1821—1868

The letters LD refer to Monsieur L. Delteil's Catalogue of Méryon's Etchings, 1907

"In his life he was haunted by suspicions even of his friends, and the same spirit is embodied in his plates, where stone walls seem peopled with lurking eyes."
—A. M. Hind.

91 L'Arche du Pont Notre-Dame L.D. 25^{III}

92 La Pompe Notre-Dame L.D. 31^{IV}

93 La Rue des Mauvais Garçons L.D. 27^{III}

94 La Morgue L.D. 36^{IV}

95 La Tour de l'Horloge L.D. 28^{IV}

96 La Tourelle de la Rue de la Tixéranderie L.D. 29^{II}

97 Le Pont-Neuf et La Samaritaine L.D. 46^{IV}

98 L'Abside de Notre-Dame de Paris L.D. 38^{IV}

99 Le Pont-au-Change L.D. 34^{V}

100 Le Petit Pont L.D. 24^{I}

101 La Galerie Notre-Dame L.D. 26^{III}

102 Le Stryge L.D. 23^{V}
Green paper

SIR F. SEYMOUR HADEN

English School, 1818—1910

The letter H refers to Dr. H. N. Harrington's Catalogue of Haden's Etchings, 1910

"A doctor, distinguished in his profession, his devotion to the practice of art was of necessity intermittent . . . He uses line forcibly, but fully . . . continuing in the lineal method, for which Rembrandt's 'Three Trees' is a starting point."

—A. M. Hind.

The credit for the great revival of etching in this country is due to Haden and Whistler.

103 The Little Boat House H 177[I]

104 Kensington Gardens H 28[I]
The large plate

105 Out of Study Window H 18[I]

106 Whistler's House, Old Chelsea H 54[I]

107 Shere Mill Pond H 38[I]

108 Sunset on the Thames H 93[II]

109 A Water Meadow H 21[I]

110 A Sunset in Ireland H 51[I]

111 Erith Marshes H 113[III]

112 Windmill Hill, No. 1 H 163[I]

113 Breaking up of the Agamemnon H 145
Trial B

114 On the Test H 20[I]

115 Fulham H 19
Trial

JOSEF ISRAELS

Dutch School, 1824—1910

116 Old Beggar, Walking

J. B. C. COROT

French School, 1796—1875

The letters L.D refer to Monsieur L. Delteil's Catalogue of Corot's Etchings, 1910

117 Paysage d'Italie L.D. 5[I]

118 Souvenir de Toscane L.D. 1[II]

CHARLES EMILE JACQUE

French School, 1813—1894

The letter G refers to J. J. Guiffrey's Catalogue of Jacque's Etchings, 1866

" At his best, Jacque is among the great etchers in the significance of his expression as a linealist."
—A. M. Hind.

119 Farmhouses

120 The Forge G 263[I]

JEAN FRANÇOIS MILLET

French School, 1814—1875

The letters LD refer to Monsieur L. Delteil's Catalogue of Millet's Etchings, 1906

"His etchings are the creations of a conscious power, which places them on a level with his paintings as perfect expressions of his genius."

—A. M. Hind.

121 La Baratteuse L.D. 10[III]
(A woman churning)

122 Paysant rentrant au Fumier L.D. 11[I]
(Man with wheelbarrow)

123 Les Glaneuses L.D. 12[I]
(The gleaners)

124 La Cardeuse L.D. 15 only
(A woman carding wool)

125 La Grande Bergère L.D. 18 only
(The shepherdess knitting)

126 Le Départ pour le Travail L.D. 19[V]
(Going to work)

MATTHEW MARIS

Dutch School, 1839—1917

127 Girl under Tree
Trial

128 Landscape with Goat

129 The Bride

130 Landscape with Castle
Trial

JAMES ABBOTT McNEILL WHISTLER

English School, 1834—1903

The letter K refers to Mr. E. G. Kennedy's Catalogue of Whistler's Etchings, 1910

"No etcher has ever known better than Whistler what can be achieved by the unfilled space. He does not absolutely come into his own, if we may so put it, until the etchings of the 'Venice Set' and the 'Twenty-six.'"
—A. M. Hind.

The credit for the great revival of etching in this country is due to Whistler and Haden

131 The Kitchen K 24[II]

132 Bibi Lalouette K 51[II]

133 Street in Saverne K 19[V]

134 Black Lion Wharf K 42[III]

135 Old Hungerford Bridge K 76[III]

136 Wych Street K 159[I]

137 Old Putney Bridge K 178[IV]

138 The Palaces K 187[III]

139 Traghetto K 191[V]

140 The Little Venice K 183 only

141 The Riva, No. 1 K 192[III]

142 Fishing Boat, Venice K 208[IV]

143 Two Doorways K 193[IV]

144 The Rialto K 211[II]

145 The Doorway K 188[VI]

146 Pierrot K 407[V]

147 Nocturne Palaces K 202

Undescribed state between third and fourth

148 The Garden K 210[VIII]

149 The Beggars K 194[IV]

150 Salute: Dawn K 215[IV]

151 The Riva, No. 2 K 206[I]

152 Nocturne K 184[IV]

153 The Smithy K 240[IV]

154 San Giorgio K 201[II]

155 Justice Walk, Chelsea K 275[I]

156 The Little Lagoon K 186[II]

157 Cock and Pump, Sandwich K 304 only

158 The Mast K 195[V]

159 Fish Shop, Venice K 218

Undescribed state between first and second

160 The Cottage Door K 250[II]

161 York Street, Westminster K 270 only

162 Cutler Street K 292[II]

MARIANO FORTUNY Y CARBÓ

Spanish School, 1836—1874

Only about twenty etchings by Fortuny are known

163 Arab seated

164 The Dead Arab

C. F. DAUBIGNY

French School, 1817—1878

"What Daubigny does, as an etcher, may not seem at first sight very astonishing, but he expresses himself and he expresses himself at once."

—P. G. Hamerton.

165 L'Arbre aux Corbeaux

ALPHONSE LEGROS

French School, 1837—1911

The numbers refer to the consecutive Catalogues of Legros' Etchings by Poulet-Malassis and Thibaudeau; H. Béraldi; L. A. Legros

"Resident in England from 1863 until his death. Was Slade Professor of Engraving at University College, a position in which his influence was incalculable."

—A. M. Hind.

166 Portrait de Auguste Delatre, Imprimeur (19[II])

167 Portrait de Florestan Mionnet (8 only)

168 Bouquet d'Arbres (310 only)

169 Dans la Forêt de Fontainebleau (295^{IV})

170 L'Entrée du Champ (296^{III})

171 L'Equarrisseur (301^{IV})

172 Bord de Ruisseau (291^{I})

173 Le Paysage au Rouleau (101 only)

174 L'Enfant Prodigue (1^{e} planche) (66^{III})

175 La Communion dans l'Église Saint-Médard (54^{I})

176 Job : 1^{e} planche (67^{V})

177 Les Baigneuses (69 only)

178 L'Enfant Prodigue (3^{e} planche) (371^{IV})

179 Près d'Amiens : les Tourbières (358 only)

180 Masure sur la Colline (435^{I})

181 Le Petit Lac (384^{III})

182 Rentrant le Foin (446 only)

183 Le Haut de la Colline (581^{I})

184 Le Matin sur la Rivière (593^{II})

185 La Ferme de Brieux : Effet d'Orage (484^{III})

ANDERS LEONARD ZORN

Swedish School, 1860—1920

The letters LD refer to Monsieur L. Delteil's Catalogue of Zorn's Etchings, 1909

The letter A refers to Herr Karl Asplund's Catalogue of Zorn's Engraved Work, Stockholm, 1920

186 Repos ou Mary L.D. 12 only
A 13[II]
Green paper

187 Mdlle. Emma Rasmussen L.D. 182
A 183 only

188 Seaward Skerries A 256 only

189 Ernest Renan L.D. 72
A 73[V]

190 Fru Gerda Lundequist A 226[III]

191 Effet de Nuit L.D. 109[II] (second plate)
A 111[III] (third plate)

192 Mona A 242[III]

193 Sir Ernest Cassel A 225[V]

194 Zorn and his Wife L.D. 42
A 43[II]

195 Henri Marquand L.D. 81 only
A 81 only

196 The Waltz L.D. 54
A 54III

197 A Toast L.D. 80III
A 80III
Second plate

198 Self Portrait (1916) A 270III

199 Auguste Strindberg A 231II

200 La Mère dénommée La Madone L.D. 150
A 151II

201 Valkulla A 251II

202 Antonin Proust L.D. 33III
A 33IV
Green paper

203 Vicke A 281III

204 Cercles d'Eau L.D. 212
A 213I
Second plate, green paper

205 Skerikulla A 247II

AUGUSTE RODIN

French School, 1840—1917

The letters LD refer to Monsieur L. Delteil's Catalogue of Rodin's Etchings, 1910

206 La Sphère (Drypoint) L.D. 1

207 Henri Becque (Drypoint) L.D. 9

WILLIAM STRANG

Scottish School, 1859—1921

The letter B refers to Mr. Laurence Binyon's Catalogue of Strang's Etchings, 1912

208 The Fez (Portrait of the Artist) (Drypoint) B 516[IV]

209 Church at Regneville B 494

210 Thomas Hardy, O.M. (Drypoint) B 517

211 The Salvation Army B 140

212 Death and Dr. Hornbook, No. 2 B 56

213 Portrait of Frederick Goulding B 474

214 Emery Walker B 473[I]

215 Portrait of J. H. Christie B 531
(In error Catalogue gives the name J. E. Christie)

216 Music (Engraving) B 513
Early state

217 Sir George Frampton B 480

218 Portrait of L. Binyon
First state

219 Campbell Dodgson (Engraving)
Third state

220 Children Playing B 495

221 Death and Life in Death B 293

AUGUSTE LEPÈRE

French School, 1849—1918

222 Dernières Feuilles

223 Les Vieux Lavoirs
First state

224 Sur les Toits près Notre-Dame
Third state

225 Le Nid
First state

DAVID YOUNG CAMERON

Scottish School—Contemporary artist

The letter R refers to Mr. F. Rinder's Catalogue of Cameron's Etchings, 1912

226 Father Ambrose R 179II

227 Greenock R 58I

228 Mar's Work, No. 1 R 176
Unique

229 Genoa R 198
Unique

230 St. Mark's, Venice, No. 1 R 204II

231 Ca d'Oro R 310II

232 Still Waters R 381
Trial

233 The Workshop R 369[II]

234 The Doge's Palace, Venice R 326[II]

235 The Canongate Tolbooth R 378[II]

236 Saint Laumer, Blois R 351[III]

237 Ben Ledi R 424[I]

238 Old St. Etienne R 400[IV]

239 Chimera of Amiens R 415[VII]

240 The North Porch, Harfleur R 360[II]

241 Robin Hood's Bay R 384[I]

242 Dinant R 395[II]

243 Evening on the Findhorn R 399[II]

244 A Valley of the Ardennes R 396[I]

245 Five Sisters, York Minster R 397[III]

246 Mosque Doorway R 413[II]

247 The Meuse R 390

248 Robert Lee's Workshop R 375[I]

249 Hell's Hole on the Tay

J.-L. FORAIN

French School—Contemporary artist

The letter G refers to Monsieur M. Guérin's Catalogue, "J.-L. Forain Aquafortiste," 1912

250 Femme nue assise sur son lit, de face G 42
Trial

251 La Miraculée (1e planche)
Second state

252 Après la Saisie G 35
Etching on zinc

253 Retour de l'Enfant prodigue, au clocher G 48[I]

254 La Recontre sous la Voûte G 100[I]

255 Pietà (1e planche) G 117[I]
Drypoint

256 Le Prévenu et l'Enfant G 52[II]

257 Le Calvaire G 59[I]

258 Pietà (3e planche) G 119[I]

259 Après l'Apparition G 82[V]

260 Sortie de l'Audience G 50[II]

261 Le Baignoire G 41[I]

262 Femme assise, de profil G 91
Trial

263 Le Bon Samaritain G 49[II]

MUIRHEAD BONE

Scottish School—Contemporary artist

The letters CD refer to Mr. Campbell Dodgson's Catalogue of Bone's Etchings and Drypoints, 1909

264 Portrait of the Artist, bareheaded C.D. 216
Unique. Drypoint on zinc

265 Ayr Prison C.D. 179 only

266 Ely Cathedral C.D. 154 only

267 Glasgow Harbour C.D. 217[II]

268 Rye, from Camber C.D. 205
Trial B

269 The Shot Tower C.D. 160[II]

270 Great Yarmouth (1913)

271 From the Adelphi (1916)

272 Study for Liberty's Clock (1907) C.D. 206[III]

273 Building C.D. 163[IX]

274 Demolition of St. James' Hall: Interior C.D. 196
Trial B

275 The Great Gantry, Charing Cross Station C.D. 203
Trial C

276 Montalban Tower, Amsterdam (1913)

277 A Rainy Night in Rome (1913)
First state

278 San Frediano in Cestello, Florence (1915)

279 Orvieto (1912)

280 Clare Market C.D. 147 only

281 The Ballantrae Road C.D. 212[xv]

282 Culross Roofs (1909)

283 The Dogana, Venice (1913)

AUGUSTUS E. JOHN

English School—Contemporary artist

The letters CD refer to Mr. Campbell Dodgson's Catalogue of John's Etchings, 1920

284 The Jewess C.D. 43[i]

285 Old Scott C.D. 34[iii]

286 Nude seated C.D. 103[ii]

287 Girl with a Curl C.D. 64[iii]

288 Girl smiling C.D. 63[i]

289 Self Portrait C.D. 1[ii]

JAMES McBEY

Scottish School—Contemporary artist

290 Albert Basin, Aberdeen (1905)

291 Amsterdam, from Runsdorp (1910)

292 Tangier (1913)

293 Picador incites the Bull (1911)

294 The Moray Firth (1914)

295 Sunrise, Tarragona (1911)

296 The Story Teller (1912)

297 The Pool (1914)

298 The Amstel (1910)

299 Penzance (1915)

300 Isle of Ely (1915)

301 Zero (1921)

302 The Pianist (1919)

303 Gamrie (1915)

304 Desert of Sinai (1919)

305 Ely Cathedral: Night. (1915)

306 The Lion Brewery (1914)

307 A Norfolk Village (1916)

308 Surrender of Jerusalem (1921)

309 Dawn: Camel Patrol setting out (1919)

FRANCIS DODD

Scottish School—Contemporary artist

310 Epstein

311 Piazza Venezia
Third state

312 The Garden Door
Trial

ERNEST STEPHEN LUMSDEN

Scottish School—Contemporary artist

313 The Lamas (160)

314 The Holy River (115)

E. J. DETMOLD

English School—Contemporary artist

315 The Phœnix

M. A. J. BAUER

Dutch School—Contemporary artist

The numbers given here are those of the Publisher

316 Entry of a Queen (213)

317 A Sultan (201)

318 Aladdin (85)

319 An Oriental Prince (236)

320 A City of the Orient (82)

321 Siege of Constantinople (100)

322 Mecca Pilgrims (134)

323 Porch of a Mosque (230)

GALLERY II LOAN EXHIBITION

Line Engravings

SIR ROBERT STRANGE

English School, 1721—1792

324 Charles I.
After Van Dyck

WILLIAM FAITHORNE

English School, 1616—1691

325 Sir Henry Spelman
First state

326 Frances Bridges, Countess of Exeter
After Van Dyck

ABRAHAM BLOOTELING

Dutch School, 1640—1690

327 James, Duke of Monmouth, after Sir Peter Lely

P. DREVET

French School, 1663—1738

The letters FD refer to A. Firmin-Didot's Catalogue of Drevet's Engravings, 1876

328 Hyacinthe Rigaud F.D. 111[III]

G. EDELINCK

French School, 1640—1707

The letters RD refer to Robert-Dumesnil " Le Peintre-graveur Français," 1835-1871

329 René Descartes R.D. 181

330 Philippe de Champagne R.D. 164[I]

R. NANTEUIL

French School, 1623—1678

The letters RD refer to Robert-Dumesnil " Le Peintre-graveur Français," 1835-1871

" In Robert Nanteuil we have the undisputed head of the French School of portrait engraving."

—A. M. Hind.

331 Charles de la Porte, Duc de la Meilleraye R.D. 118[II]
After Justus

332 François Lotin de Charny R.D. 151[III]

333 Cardinal Barberin R.D. 28[I]

334 Jacques, Marquis de Castelnau R.D. 58

335 Guillaume de Lamoignon R.D. 120 only

336 Pierre du Cambout de Coislin R.D. 70[I]

337 Basile Fouquet R.D. 97[I]

338 Jean Loret R.D. 130[II]

339 Cardinal Jules Mazarin R.D. 182 only

340 Marie de Bragelogne R.D. 57[IV]

341 Ferdinand de Neufville R.D. 204[I]

342 Frederic Maurice de la Tour d'Auvergne, Vicomte de Turenne

343 Guido Chamillard R.D. 59[II]

344 Henri Auguste de Loménie de Brienne R.D. 148[I]

345 François de Nesmond R.D. 202[II]

346 Nicolas Potier de Novion R.D. 207[II]

347 Louis XIV. R.D. 155[I]

A. MASSON

French School, 1636—1700

The letters RD refer to Robert-Dumesnil "Le Peintre-graveur Français," 1835-1871

348 Guillaume de Brisacier R.D. 15[IV]
After Mignard

HANS SEBALD BEHAM

German School, 1500—1550

The letter B refers to Bartsch's Catalogue of Beham's Engravings, 1803-21

One of the group of "Little Masters," so called because of the smallness of their engravings. They were, however, virtuosi of delicate engraving.

349 Hercules slays Nessus the Centaur B 97

350 The Village Festival B 154 to 160
Also known as "Twelve Months of the Year"

MATTHAUS ZATZINGER

Early German School. Worked about 1500

The letter B refers to Bartsch's Catalogue of Zatzinger's Engravings, 1803-21

"Much doubt exists as to his identity, but he is thought to have been a goldsmith-engraver of Munich."
—Bryan.

351 Socrates and Xantippe (or Subjugation of Man by Woman) B 18

LUCAS VAN LEYDEN

Netherland School, 1494—1533

The letter B refers to Bartsch's Catalogue of Leyden's Engravings, 1803-21

"As an engraver, Lucas van Leyden claims particular attention. He learned the use of the point and graver from a goldsmith, and he carried the art to a surprising pitch of perfection for the short time that he lived."

—Bryan.

Contemporary of Dürer

352 Samson and Delilah B 25

353 St. George B 121

354 David before Saul B 27

MARTIN SCHONGAUER

Early German School, 1445—1491

The letter B refers to Bartsch's Catalogue of Schongauer's Engravings, 1803-21

"He is the first of the German engravers whom we definitely know to have been more a painter than a goldsmith."

—A. M. Hind.

355 The Taking of Christ B 10

C. ROBETTA

Italian School, 1462—1522

356 Adoration of the Kings

Woodcuts

LUCAS CRANACH

German School, 1472—1553

The letter B refers to Barisch's Catalogue of L. Cranach's Woodcuts

357 A Gentleman and Lady on one Horse B 117

358 The Penance of St. Chrysostom B 1
Line engraving

ALBRECHT DÜRER

German School, 1471—1528

The letter B refers to Barisch's Catalogue of Dürer's Woodcuts

359 The Holy Family B 96
On bull's head paper

360 Samson killing the Lion B 2

361 St. Jerome in his Cell B 114
On bull's head paper

362 The Scene on Calvary B 59[1]

Lithographs

WILLIAM STRANG

Scottish School, 1859—1921

363 Portrait of the Artist

364 Ian Strang

JAMES ABBOTT McNEILL WHISTLER

English School, 1834—1903

The word "Way" refers to Mr. Thomas R. Way's Catalogue of Whistler's Lithographs, 1905

365 Nocturne (Lithotint) Way 5

366 The Little Nude Model reading Way 29

367 The Thames (Lithotint) Way 125

368 Vitré—The Canal Way 39

369 Nude Model reclining Way 47

370 The Laundress Way 58

371 Gants de Suède Way 26

372 La Frutière de la Rue de Grenelle Way 70

373 The Doctor Way 78

J.-L. FORAIN

French School—Contemporary artist

The letter G refers to Monsieur M. Guérin's Catalogue, "J.-L. Forain, Lithographe," 1910

374 Le Décavé

375 Salle de Jeu G 72[I]
Etching

376 En Grèce G 60

377 Conseil Juridique

378 Rue Laffitte G 6

379 Groupe de Jouers à la Table de Jeu

380 Femme assise G 61

381 L'Avocat invectivé

382 Colette Willy

H. FANTIN-LATOUR

French School, 1836—1904

The letter H refers to G. Hédiard's Catalogue of Fantin-Latour's Lithographs, 1892-1899

383 La Fée des Alpes H 6[II]

384 Bouquet de Roses H 26[II]

385 Ballet des Troyons H 114[II]

386 Sara la Baigneuse H 44[I]

387 Baigneuses H 38[II]

388 Siegfried et les Filles du Rhin H 51[II]

389 Evocation de Kundry H 142 only

Stipple Engravings

390 Venus chiding Cupid. By F. Bartolozzi after Sir Joshua Reynolds.

391 Industrious Cottager. By Wm. Blake after George Morland

392 Mrs. Siddons as "The Tragic Muse." By F. Haward after Sir Joshua Reynolds.

Mezzotints

DAVID LUCAS: after John Constable

"A unique position among the mezzotinters is filled by David Lucas (1802-1881), the interpreter of Constable."
—A. M. Hind.

The letter W refers to Sir Frederick Wedmore's Catalogue of Lucas-Constable, 1904

393 A Windmill near Colchester W 35
Proof before letters

394 The Glebe Farm W 20
Proof before letters

395 A Heath (Hampstead) W 8
Trial proof

396 Spring W 2
Proof before letters

397 A Mill W 17
Proof before letters

398 Noon W 4
Engraver's proof

399 Hampstead Heath—Harrow in the distance W 31
Proof before letters

400 A Mill Stream W 12
Proof before letters

401 A Summerland W 15
Touched engraver's proof

402 Right Hon. Adam Duncan, Viscount Duncan of Camperdown. By James Ward after J. Hoppner

403 Lady Warwick. By J. R. Smith after G. Romney
State before all letters

404 Miranda (Mrs. M. A. Taylor). By J. Ward after Hoppner
First state

405 Jane, Duchess of Gordon. By W. Dickinson after Sir Joshua Reynolds

406 Lady Hamilton as "Nature." By H. Meyer after G. Romney
First state before all letters

407 Mrs. Pelham feeding Chickens. By W. Dickinson after Sir Joshua Reynolds
Only state

408 Countess of Harrington. By V. Green after Sir Joshua Reynolds
First state

409 Mrs. Musters. By J. Walker after G. Romney
First state

410 Daughters of Sir T. Frankland. By W. Ward after Hoppner
First published state

411 Lady Bampfylde. By T. Watson after Sir Joshua Reynolds
First state

412 Mrs. Mathew. By W. Dickinson after Sir Joshua Reynolds
State before all letters

413 La Surprise. By S. W. Reynolds after C. M. Dubufe

414 Mrs. Davenport. By J. Jones after G. Romney
First state

415 Countess of Salisbury. By V. Green after Sir Joshua Reynolds
First state

416 Lord Newton. By G. Turner after Raeburn
Open letter proof

J. M. W. TURNER'S "Liber Studiorum"

(J. M. W. Turner, 1775—1851)

The prints exhibited form part of the series of 71 plates. Turner made the drawings and himself etched the outlines on the copper plate. They were then handed over to mezzotint engravers to be completed from the drawings, in that medium. Turner originally contemplated their production in aquatint engraving, but after completing "Bridge and Goats" (R43) by this method, he realised the superiority of mezzotint for his purpose, and adopted this process for the remainder of the plates.

The letter R refers to Mr. W. G. Rawlinson's Catalogue of Turner's "Liber Studiorum," 1906

417 Hindoo Worshipper R 23[II]

418 Twickenham, Pope's Villa R 63[II]

419 Solway Moss R 52[I]

420 Holy Island Cathedral R 11[I]

421 Bridge and Goats (Aquatint) R 43[I]

422 Near Blair Athol, Scotland R 30[I]

GALLERY III

The Prints in this gallery are from the Permanent Collection of the Glasgow Corporation

The letter B refers to Mr. Laurence Binyon's Catalogue of Strang's Etchings, 1912

WILLIAM STRANG

Scottish School, 1850—1921

423 The Trio B 521 .. Drypoint

424 Draped Figure .. .. Etching

425 Susanna and the Elders B 27 .. .. Etching

426 The Poet B 13 .. Etching

427 The Trinket-Sellers B 31 Etching and Drypoint

428 The Goatherd (Don Quixote Set) B 451 Etching

429 The Head of a Peasant B 4 .. .. Etched Mezzotint

430 Despair B 128 .. .. Etching and Drypoint

431 The Young Puritan B 72 Etched Mezzotint

432 The Mourners B 42 .. Etched Mezzotint

433 Taking the Oath B 131 Drypoint

434 Street Merchants B 375 Etching

435 The Castaways B 147 Etching

436 Women Bathing B 145 Etching

437 Portrait of a Lady B 369 Drypoint

438 The Kiss (Pewter), No. 4,
6 proofs .. .. Drypoint

439 Standard Bread B 526 Drypoint

440 The Violincello Player
B 189 .. .. Drypoint

441 The Worshippers B 155 Drypoint

442 The Procession B 416 Drypoint

443 The Slaughterhouse B 243 Etching on zinc

444 Portrait of William Strang (1885)
B 97 .. .. Etching

445 Socialists B 188 .. Etching

446 The Descent from the
Cross B 316 .. Drypoint

447 The Last Supper B 218 Drypoint

448 The Cause of the Poor
B 151 .. .. Etching

449 The Road to Calvary .. Engraving

450 George Bernard Shaw
B 479 .. .. Drypoint

451 Thomson M'Lintock, C.A. Plate etched in 1920

452 Feasting .. .. .. Engraving

453 The Connoisseurs .. Etching
Fourth State

454 At the Back of Beyond
B 278 .. .. Etching

455 Chateau of Pirou B 476 Drypoint

456 R. B. Cunninghame-Graham
B 343 .. .. Etching

457 The Forest Pool B 496 Drypoint

458 Campbell Dodgson .. Engraving

459 The Traveller B 15 .. Etching

460 Farm on the Forth B 374 Drypoint

461 Chorley Farm B 326 .. Etching

462 Alphonse Legros .. Drypoint

463 Venus and Adonis .. Etching
Second State

464 Neil Munro, LL.D. .. Engraving

465 James Craig Annan .. Engraving

WILLIAM DYCE

Scottish School, 1806—1864

466 Study of an Old Woman Etching

467 Old Tower .. .. Etching

468 Interior .. .. .. Etching

469 Young Lady at Window Etching and Drypoint

470 The Child .. .. Drypoint

W. BISCOMBE GARDNER

English School, 1847—1919

471 George Meredith. After portrait by G. F. Watts, R.A., with signature "G. F. Watts" .. .. Wood Engraving

T. R. WAY

Scottish School

472 London Bridge .. .. Lithograph

JAMES ABBOTT McNEILL WHISTLER

English School, 1834—1903

473 The Thames. Way 125 Lithograph

474 The Tyresmith. Way 27 Lithograph

475 The Priest's House, Rouen. Way 74 .. .. Lithograph

CHARLES SHANNON

English School—Contemporary artist

476 Mother and Child .. Lithograph

H. FANTIN-LATOUR

French School, 1836—1904

477 Rinaldo .. .. .. Lithograph

DAVID YOUNG CAMERON

Scottish School—Contemporary artist

478 Tewkesbury Abbey .. Drypoint

479 The Palace, Stirling Castle. Wedmore 66. Grolier 86. Rinder 147 .. Etching

480 Rialto. Wedmore 134. Grolier 154. Rinder 305[11] .. .. Etching touched with Drypoint

JAMES McBEY

Contemporary artist

481 The Skylark .. .. Drypoint

ALPHONSE LEGROS

French School, 1837—1918

482 Les Tourbières .. .. Drypoint

483 Self Portrait .. .. Drypoint

484 Une Vallée en Bourgoyne .. .. Drypoint

SIR FRANK SHORT

English School—Contemporary artist

485 The Street, Whitstable .. .. Etching

MUIRHEAD BONE

Scottish School—Contemporary artist

486 The Fosse .. .. Drypoint

487 Old Justiciary Buildings, Glasgow .. .. Drypoint

SIR CHARLES HOLROYD

English School—Contemporary artist

488 Beech Trees in the New Forest .. .. Etching

J. HAMILTON MACKENZIE

Scottish School—Contemporary artist

489 L'Ancien Greffe, Bruges Etching and Drypoint
First state

WILFRED C. APPLEBY

Scottish School—Contemporary artist

490 St Monan's Kirk .. Etching

WILLIAM RENISON

Scottish School—Contemporary artist

491 King Albert of Belgium. Proof autographed by King Albert .. Drypoint
Printed on parchment

WILLIAM WALCOT

English School—Contemporary artist

492 An Etruscan Temple .. Drypoint

ANDREW F. AFFLECK

Scottish School—Contemporary artist

493 Port Jerzaal, Dinant .. Etching touched with Drypoint and Roulette

TOM MAXWELL

Scottish School—Contemporary artist

494 Stockwell Bridge .. Drypoint

CHARLES MÉRYON

French School, 1821—1868

495 St. Étienne-du-Mont.
Wedmore 14[II] Loys
Delteil 30[V] .. Etching

FELIX BRACQUEMOND

French School, 1833—1919

496 Le Vieux Coq .. .. Etching and Drypoint

JACQUE JOSEPH (JAMES) TISSOT

French School, 1836—1903

497 The Emigrants .. Etching and Drypoint

JACQUE BEURDELEY

French School

498 La Route de Granville .. Etching

AUGUSTE LEPÈRE

French School, 1849—1918

499 St. Étienne-du-Mont .. Etching touched with Drypoint

ANDERS LEONARD ZORN

Swedish School, 1860—1920

500 Ida. Loys Delteil 195 Etching

Pen and Ink Drawings

AUBREY BEARDSLEY

English School, 1873—1898

501 Third Tableau of Das Rheingeld

502 A Book of Bargains

503 "V" Volpone

504 Houses of Sin
(Lent by R. A. WALKER, Esq.)

TOM BROWNE

English School

505 Sir Thomas Lipton

CHRONOLOGICAL LIST

LOAN EXHIBITION

Etchings

Sir Anthony Van Dyck, ...	1599-1641
Claude Gellée (Lorrain), ...	1600-1682
Rembrandt Harmensz Van Rijn, ..	1606-1669
Wenceslaus Hollar, ...	1607-1677
Adriaen Van Ostade, ...	1610-1685
Ferdinand Bol, ...	1616-1680
Cornelis Bega, ...	1620-1664
Jacob Van Ruysdael, ...	1628-1682
A. Van de Velde, ...	1635-1672
A. Canaletto, ...	1697-1768
Francisco Goya y Lucientes, ...	1746-1828
Andrew Geddes, ...	1783-1844
Sir David Wilkie, ...	1785-1841
J. B. C. Corot, ...	1796-1875
Charles Emile Jacque, ...	1813-1894
Jean François Millet, ...	1814-1875
C. F. Daubigny, ...	1817-1878
Sir F. Seymour Haden, ...	1818-1910

Charles Méryon, ...	1821-1868
Josef Israels, ...	1824-1910
J. A. McNeill Whistler, ...	1834-1903
Mariano Fortuny y Carbó, ...	1836-1874
Alphonse Legros, ...	1837-1911
Matthew Maris, ...	1839-1917
Auguste Rodin, ...	1840-1917
Auguste Lepère, ...	1849-1918
William Strang, ...	1859-1921
Anders Leonard Zorn	1860-1920
J.-L. Forain, ...	Contemporary
David Young Cameron, ...	do.
M. A. J. Bauer, ...	do.
Francis Dodd, ...	do.
Muirhead Bone, ...	do.
James McBey, ...	do.
Augustus E. John, ...	do.
Ernest Stephen Lumsden, ..	do.
E. J. Detmold, ...	do.

Line Engravings

Martin Schongauer, ...	1445-1491
C. Robetta, ...	1462-1522
Albrecht Dürer, ...	1471-1528
Lucas Cranach, ...	1472-1553
M. Zatzinger, ...	Worked about 1500
Lucas Van Leyden, ...	1494-1533
Hans Sebald Beham, ...	1500-1550
William Faithorne, ...	1616-1691
R. Nanteuil, ...	1623-1678
A. Masson, ...	1636-1700
Abraham Blooteling, ...	1640-1690
G. Edelinck, ...	1640-1707
P. Drevet, ...	1663-1738
Sir R. Strange, ...	1721-1792

Woodcuts

Albrecht Dürer, ...	1471-1528
Lucas Cranach, ...	1472-1553

Lithographs

J. A. McNeill Whistler, ... 1834-1903

H. Fantin-Latour, ... 1836-1904

William Strang, ... 1859-1921

J.-L. Forain, ... Contemporary

Stipple Engravings

Francesco Bartolozzi 1728-1813

William Blake, ... 1757-1827

Francis Haward, ... 1759-1797

Mezzotint Engravings

Valentine Green, ... 1739-1813

Thomas Watson, ... 1743-1781

John Jones, ... about 1745-1797

William Dickinson, ... 1746-1823

James Walker, ... 1748-1808

John Raphael Smith, ... 1752-1812

William Ward, ... 1766-1826

James Ward, ... 1769-1859

Samuel William Reynolds, ... 1773-1835

Charles Turner, ... 1774-1857

Henry Meyer, ... 1782-1847

David Lucas, ... 1802-1881

CHRONOLOGICAL LIST

EXHIBITION FROM PERMANENT COLLECTION OF THE CORPORATION OF GLASGOW

William Dyce (Etching), ...	1806-1864
Félix Bracquemond (Etching), ...	1833-1919
Jacques Jean (James) Tissot (Etching),	1836-1904
W. Biscombe Gardner (Woodcut), ..	1847-1919
Aubrey Beardsley (Drawing), ...	1873-1898
Tom Browne (Drawing), ...	——
Jacques Beurdeley (Etching), ...	——
Sir Charles Holroyd (Etching), ...	——
Andrew F. Affleck (Etching), ..	Contemporary
Wilfred C. Appleby (Etching), ..	do.
J. Hamilton Mackenzie (Etching),	do.
Tom Maxwell (Etching), ...	do.
William Renison (Etching), ..	do.
Charles Shannon (Lithograph), ..	do.
Sir Frank Short (Etching), ..	do.
William Walcot (Etching), ..	do.
T. R. Way (Lithograph), ...	do.

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LOAN EXHIBITION

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